



esprit orchestra

## New Wave Composers Festival 2007 Tuesday May 8<sup>th</sup>, 2007 Programme

**Lula Lounge**  
**1585 Dundas Street West**

**6:00 pm – 7:15 pm OPENING RECEPTION**

**BRIAN CURRENT CD LAUNCH - *This Isn't Silence: Works for Symphony Orchestra* (Centrediscs)**

Meet and Greet Composers, Performers and the Public

**7:30 pm - HOT NEW WAVE TWO (2)**

**BRIAN CURRENT, CURATOR/CONDUCTOR**

**PATRICIA GREEN – MEZZO-SOPRANO/FLUTE**

### PROGRAMME:

Andrew Norman  
Ana Sokolovic  
David Litke  
Geof Holbrook

*Gran Turismo*  
*Géométrie Sentimentale*  
*Piece for Flute and Voice*  
*Sets and the Senses*

### PERFORMERS:

Maria Pelletier	flute/piccolo
Karen Rotenberg	oboe
Emily Marlow	clarinet
Max Christie	clarinet/bass
Jerry Robinson	bassoon
David Quackenbush	horn
Robert Venables	trumpet
David Archer	trombone
Stephen Clarke	piano
Graham Hargrove	percussion
Fujiko Imajishi	concertmaster
Sonia Vizante-Busca	violin
Corey Gemmell	violin
Ronald Mah	violin
Jeewon Kim	violin
Louise Pauls	violin
Floortje Gerritsen	violin
Janet Horne	violin
Douglas Perry	viola
Marianne Pack	cello
Hand Preuss	bass

### PROGRAMME NOTES:

#### *Gran Turismo*

Right around the time I began sketching a motoric, virtuoso piece for violin ensemble, I discovered Futurist art for the first time. And right around the time I discovered Futurist art, I encountered—in a brief but blazing way—an addictive car racing video game that bears the name Gran Turismo. Soon I realized I was experiencing one of those serendipitous moments when the disparate facets of my life fall into an unexpected resonance with one another. The musical ideas, the art, and the video game all shared things in common—most obvious among them the subject matter of really fast cars. They also shared a certain flamboyant machismo that I associate strongly with the Italian peninsula (it is the Italians, after all, who produced Vivaldi, Marinetti, and Ferrari). There were other striking parallels as well; the "force lines" that rigorously

divided space and created a dramatic sense of visual rhythm in much Futurist art—notably present in Giacomo Balla's 1913 and 1914 paintings of speeding cars found on this and the previous page—resembled the jerky sequences of imagery in the video game, which in turn became a metaphor for the cut-and-splice method of juxtaposition that permeates the violin piece. In addition, the piece scored for a pack of like instruments, and the competition between leader and followers at the core of the video game had many parallels in the Baroque model of soloist versus ensemble that is a prominent *modus operandi* in the piece. I let these intriguing resonances rev up for a time in my head, and when I finally set my pencil to the start line the piece took off. Much like the music itself, the process was fast and furious and full of stop-on-a-dime changes. It was a creative joyride to work on a piece that, from the opening gesture to the final bar, is headed along only one emphatic trajectory: HIGHER! LOUDER! FASTER!

### ***Géométrie Sentimentale***

In *Géométrie Sentimentale*, as in a novel by William Faulkner, a single tale is recounted by three witnesses: the same material as seen from three different angles - "music of variable geometry". The character, personality and sensibility of each of three protagonists are suggested by geometric forms: the ruggedness of the triangle, the grace of the circle, the obstinacy of the square.

*Géométrie Sentimentale* is dedicated to Véronique Lacroix and was composed for the Ensemble contemporain de Montreal, with the support of the Canada Council for the Arts.

### ***Piece for Flute and Voice***

David Litke's *Piece for Flute and Voice* is to be played by a single performer, a flutist with a soprano voice. The piece explores various combinations and juxtapositions of singing and playing; the performer is required to sing and play simultaneously, and to make transitions between the two timbres. The early stages of the piece emphasize the similarities between the sound of the voice and that of the flute, highlighting their common origins in the human breath. Over the course of the piece, however, a process of differentiation occurs; although they are borne of the same esprit, the two modes of sound production explore and develop their unique characteristics, each finding its individual strengths and personality.

This piece was the recipient of the first prize in the SOCAN Young Composers' Competition, Pierre Mercure division (2003).

### ***Sets and the Senses***

The majority of my works involve some kind of scientific idea as a central theme or influence; I've composed music that explores natural selection, the force of gravity, magnification, mathematical concepts, and so on. I've found that these ideas translate naturally into music, often transcending the seeming austerity of science to become truly evocative and stimulating to the ear. Nonetheless, in order to continue working this way, I felt it necessary to turn the method back on itself, and to compose a work whose central theme is this very interaction between science and art. *Sets and the Senses* aims to bring to light the conflict between a scientific, systematic approach to composition and an artistic, intuitive one. It is a fully self-analytical work, in which forms and ideas from previous compositions are revisited, and my methods and modes of composition are put to the test. The entire project is an inquiry, just as another work of mine might be an inquiry into some scientific idea that interests me – but as always, the aim is to transcend the study, and create art.

## **BIOGRAPHIES:**

### **BRIAN CURRENT, COMPOSER/CONDUCTOR/CURATOR**

Brian Current lives in Toronto. A 2005 Guggenheim Fellow and recipient of the 2003 Barlow Prize, **Brian Current** has established himself as one of North America's leading young composers. His music, lauded and performed internationally as well as broadcast in over 35 countries, is renowned for its energy, wit and daring bravado.

Raised in Ottawa, Brian Current studied music at McGill University in Montreal with Bengt Hambraeus and John Rea. He later completed his Ph.D. in composition on full fellowship from the University of California at Berkeley in 2002, where he was also active as a conductor. In 2000 he was chosen as a participant in the National Arts Centre's conductor training workshop with Jorma Panula and Pinchas Zukerman. He has since been featured conducting his own music and other works with New Music Concerts, Soundstreams, CBC's *In Performance* and the Esprit Orchestra's New Waves Festival. Recently, the Glenn Gould School appointed Brian as conductor and artistic director of its New Music Ensemble.

Brian Current's music has been performed across North America and abroad by the Esprit Orchestra, the American Composers Orchestra (Carnegie Hall), the Oakland Symphony, the Indianapolis Symphony, the Winnipeg Symphony, the Warsaw National Philharmonic, the Deagu Ensemble (Korea), the CBC Radio Orchestra, the Nouvel Ensemble Moderne, *Soundstreams*, the Gryphon Trio and others. Upcoming

performances are scheduled by the Los Angeles County Museum of Art (*Faster Still*) and the VOX festival of the New York City Opera, who will present a version of his chamber opera *Airline Icarus*.

In 2001, Brian won the Grand Prize in the CBC National Competition for Young Composers, for his piece *For the Time Being*, which then went on to win Selected Work (under 30) at the International Rostrum of Composers in Paris. In 2002 it opened the inaugural concert of the Warsaw Autumn Festival, conducted by Antoni Wit.

### **PATRICIA GREEN, MEZZO-SOPRANO**

Praised for her "warm creamy voice" with three-octave ease, mezzo-soprano **Patricia Green** has gained international renown for her versatility and musicianship. A busy concert career has taken her to Amsterdam's Concertgebouw, Zankel Hall, Merkin Hall and the Kennedy Center.

Career highlights include performances with L'Orchestre de Radio-France, the Dutch Radio Philharmonic, the spectacular opening of the Terrace Gardens in Haifa, Israel, a European and Canadian tour of Claude Vivier's opera, *Kopernikus* and a "terrific" (Globe and Mail) performance of Pierre Boulez's *Improvisation I & II (Pli selon pli)*, under the baton of the composer. Recent engagements include Bach cantatas with the Washington Bach Consort, the world premiere of *Lady Lazarus* by Laura Schwendinger in San Francisco, and acclaimed performances of *Puneiga* by Heinz Holliger and Sofia Gubaidulina's *Hommage à T. S. Eliot* with New Music Concerts.

Her performances have been broadcast internationally and are regularly heard nationally on the CBC. She has four recordings on Albany Records, others on Newport Classics, and Live Unity Productions. A fervent educator, she is currently the Coordinator of Voice Studies at the University of Western Ontario.

### **ANDREW NORMAN, COMPOSER**

**Andrew Norman**, winner of the 2006 Rome Prize, is a graduate of the University of Southern California Thornton School of Music. Andrew studied composition with Donald Crockett and Stephen Hartke and piano with Stewart Gordon, and he was twice named the Thornton School's most outstanding graduate. Andrew has been commissioned by the Minnesota Orchestra, the Oakland East Bay Symphony, the New York Youth Symphony, the Modesto Symphony, the California State University Stanislaus Symphony, the William Kapell Piano Foundation, the Hoff-Barthelson School, SCI, and the Cascade Head Music Festival. He is the recipient of numerous awards, including four Morton Gould Young Composer Awards, the Leo Kaplan Prize, and the Nissim Prize from ASCAP, the Jacob Druckman Prize from the Aspen Music Festival, and a BMI Student Composer Award. He has also garnered top honors in the National Federation of Music Clubs Composition Competition, the Music Teachers National Association Composition Competition, the New England Philharmonic Call for Scores, and the USC Undergraduate Symposium for Scholarly and Creative Work. Andrew has served as a composition fellow at the Aspen Music Festival and a two-time fellow at the Chamber Music Conference and Composers' Forum of the East. He has held residencies at the National Youth Orchestra Festival and the Copland House. Andrew is an avid performer of contemporary music and a committed educator, most recently playing in the Los Angeles-based Ensemble Green and serving on the faculty of the Pasadena Conservatory of Music.

### **ANA SOKOLOVIC, COMPOSER**

**Ana Sokolovic** was born in Belgrade, Yugoslavia, in 1968. She studied composition at the University of Novi Sad and the University of Belgrade before completing a Master's degree at the University of Montreal under José Evangelista. She also attended a composition workshop with Tristan Murail and Denys Bouliane in the summer of 1997.

Sokolovic's catalogue includes orchestral and piano works, several chamber music compositions and numerous scores for the theatre. Her works have been performed in Canada, France, The Netherlands, Switzerland, Germany, Italy and Ukraine.

Between 1995 and 1998, Ana Sokolovic won the SOCAN Young Composers' Competition for *Ambient V* for two violins, *Secret de polichinelle* for four instruments and *Pesma* for mezzo-soprano and seven instruments. In 1999, her work *Géométrie sentimentale* was awarded the First Prize in the chamber music category at the CBC National Young Composers' Competition, as well as the overall Grand Prize of the competition.

She has been the recipient of several grants from the Conseil des arts et des lettres du Québec and the Canada Council for the Arts. She has been commissioned by the Ensemble Contemporain de Montréal, the Société de musique contemporaine du Québec, the Brune and Cas Public dance companies, Quatuor Molinari, Esprit Orchestra, the Orchestre baroque de Montréal, the Orchestre symphonique de Montréal, Queen of Puddings Music Theatre, the Pentaèdre wind quintet, Soundstreams Canada, the Manitoba Chamber Orchestra, Arraymusic, the Fibonacci Trio and pianist Marc Couroux.

In 2005, Ana Sokolovic won the Joseph S. Stauffer Prize from the Canada Council in recognition of her exceptional talent and achievement in composition. That same year, at the invitation of Queen of Puddings,

she wrote her first opera, *The Midnight Court*, which was premiered in Toronto. It will be performed at the Royal Opera House, London, England in June 2006.  
Ana Sokolovic has lived in Montreal since 1992 and is an Associate Composer of the Canadian Music Centre.

#### **DAVID LITKE, COMPOSER**

Originally from St. Catharines, Ontario, **David Litke** (b. 1977) completed his undergraduate studies in composition at the University of Toronto before pursuing graduate degrees at the University of British Columbia. He is currently engaged in doctoral studies under the guidance of Dr. Keith Hamel, and is exploring the techniques of spectral music in his research.

In 2005 he was selected by the Ensemble Contemporain de Montréal to participate in their "Génération 2006" project, during which he and three other young composers developed pieces for the ensemble; the project culminated in a nationwide tour with the ensemble, which took place in October 2006. He has been the recipient of numerous awards and fellowships from both U of T and UBC, and his "Piece for Flute and Voice" was awarded first prize in the Pierre Mercure division of SOCAN's Young Composer Competition (2003). In addition to composition, he is involved in research projects at UBC that focus on interactions between live performers and electronics, as well as computer-assisted composition using the graphical programming language OpenMusic.

#### **GEOF HOLBROOK, COMPOSER**

**Geof Holbrook** (b.1978 in Guelph, Ontario, Canada) has had works performed in Canada and in Europe, including performances by the Nouvel Ensemble Moderne, Esprit Orchestra, the McGill Symphony Orchestra, the Bozzini Quartet, In Extensio, Ensemble of the National Arts Centre Orchestra, and the Ensemble Orchestral Contemporain in Lyon. He has been awarded five times in the SOCAN Competition for Young Composers, has been a finalist for the Jules Léger Prize for New Chamber Music, and was recently awarded a Prix Opus for "Création de l'Année". He was chosen to participate in the NEM International Forum for Young Composers, held in Amsterdam in 2006. He has participated in composition courses at le Domaine Forget, Royaumont, the National Arts Centre, and at IRCAM in Paris, in addition to his graduate studies at McGill University, where his mentors included Denys Bouliane, John Rea and Sean Ferguson. Beginning in September 2007 he will pursue doctoral studies in composition at Columbia University in New York. Upcoming commissions include works for pianist Brigitte Poulin, and Montreal saxophone quartet Quasar.

**8:45 pm – HOT NEW WAVE THREE (3)**  
**SCOTT GOOD – CURATOR/CONDUCTOR**

#### **PROGRAMME:**

<b>Katarina Curcin</b>	<b><i>Walking Away From ...</i></b>
<b>Scott Good</b>	<b><i>Sun - Moon</i></b>
<b>Christopher Pierce</b>	<b><i>Images</i></b>
<b>Andrew Staniland</b>	<b><i>full circle</i></b>

#### **PERFORMERS:**

<b>Rob Macdonald</b>	<b>guitar</b>
<b>Rebecca van der Post</b>	<b>violin</b>
<b>Sarah Fraser Raff</b>	<b>violin</b>
<b>Anna Redekop</b>	<b>viola</b>
<b>Amy Laing</b>	<b>cello</b>

#### **PROGRAMME NOTES:**

##### ***Walking Away From ...***

This quartet is a turning point in my style. I purposely walk away from traditional ways of writing and explore new techniques for strings. I walk away from precise metrical structures and at times give the players a "controlled" freedom with only timings indicated as a guide for duration. Having a free formal structure, the piece is filled with contrasting moods and episodes that are juxtaposed. Each movement closes softly: the first movement ends with the cellist playing a melodic motive using harmonics; the second movement with all four instruments playing the highest possible pitch on the instrument; and the third movement with very high harmonics combined with the players' whistling.

I also left my country - walked away from the home where I grew up. In the first movement, I am still thinking about home. There is a quotation of a folk tune that I used to hear there all the time. In the second

movement, I am stepping back and seeing a bigger picture of the world, using a waltz-like theme taken from Princess For A Day, my children's ballet suite. This movement could be described as a synthesis of twentieth-century avant-garde technique with the spirit of nineteenth-century romanticism. By the third movement, the energy evaporates as open strings and harmonics are used along with random short references to the previous two movements. Moving as far away as possible from any musical structure, the quartet ends in a dream-like atmosphere.

### **Sun – Moon**

To be discussed by composer during tonight's performance.

### **Images**

*Images* was primarily conceived around the central voice of the guitar with each of the seven movements serving as musical commentary of an 'image' (Architecture, Despondency, Sadness etc.). The movements surrounding the central fifth movements, Evening (Red Tree), which draws inspiration from a painting by Dutch artist Piet Mondrian, are constructed as a palindrome, with the first, fourth and seventh movements, and the thirds and the sixth corresponding with one another. Although each of the movements is self contained, a numerical series lies at the core of the work, serving as a kind of underlying DNA. *Images* was written for guitarist Rob MacDonald, whose poetic performance is a constant source of inspiration.

### **full circle**

*Full circle* marks the first piece that I have written for guitar. This is somewhat unusual, given that guitar is primary instrument; however, I did not feel ready to approach the guitar until very recently, after significant experience as a composer. With this piece, I wanted to explore the fundamental nature/ /of the instrument. After months of thought and experimentation, I found that I was continually drawn to the natural open tuning of the guitar, and its timbral possibilities when used as a percussive instrument. These ideas became the compositional framework of all three movements.

The first movement, /full circle/, is primarily percussive, using wooden percussive sounds in conjunction with energetic rasuagdo sections on the natural harmonics of the guitar, similar the sound produced by a right-hand tabla drum. The rhythms of this movement are based on various prime number groupings. The second movement /still life with pomegranate /is very free and lyrical. The title refers to a traditional Korean kayagum piece that I admire. The third movement, /planet waves, /explores the calm, undulating and constant nature of waves. As in the first movement, /planet waves/ is highly rhythmic in inspiration.

## **BIOGRAPHIES:**

### **SCOTT GOOD, COMPOSER/CONDUCTOR/TROMBONIST**

Native to Toronto, **Scott Good** works as a freelance musician in several genres. He has obtained a Doctoral degree in composition for the University of Toronto, and a bachelor of Music degree from the Eastman School of Music.

Recent compositions have been for the Esprit Orchestra, the Hannaford Street Silver Band, the National Arts Centre, and the Concours Musical International de Montreal. Presently he is working on new pieces for the Kitchener/Waterloo Symphony, l'Orchestre de la Francophonie Canadienne, the Arbutus Project, and the Toronto Sinfonia.

As a trombonist, Scott has appeared with numerous orchestras, including the National Ballet Orchestra, the Kitchener/Waterloo Symphony Orchestra, Orchestra London, the Windsor Symphony among others. As a performer of new music, he has performed with New Music Concerts, Patria Projects, Dancemakers, and Esprit, where he was a featured soloist in Glenn Buhr's Piano Concerto.

A budding conductor, Scott has worked with many composer in performances and recordings of their works. He has also worked with the CCMW in a 4 day long workshop of new compositions for string quartet. He has also been artistic director of Earshot Concerts, Acid Brass, Slide Rule, and the Gold of Hours.

Always open to a wide variety of musical experiences, Scott is a regular performer with many of Toronto's jazz, rock, world, and improvising ensembles, such as Kanaka, RUB, the Woodchopper's Association, the Human Remains, the Ugly Bug Band, GUH, the Basement Arms, the Kensington Horns, and the Glenn Buhr Ensemble.

### **KATARINA CURCIN, COMPOSER**

**Katarina Curcin** sang with the Jeunesses Musicales World Youth Choir and World Chamber Choir, and earned a Bachelor of Music in her native Serbia before coming to Canada in 1999. She holds Masters and Doctorate degrees in composition from the University of Toronto. Her composition teachers were Dusan Radic, Gary Kulesha, Chan Ka Nin and Christos Hatzis. Her orchestral works include: Above the Clouds (Vancouver Symphony Orchestra Olympic commission; also performed by TSO); a Double Concerto for violin

and percussion; the children's ballet suite Princess For a Day and a Cantata in nine movements Stabat Mater. She has also written a chamber opera, Anna Karenina, a song cycle based on Japanese haiku, and several chamber and electro-acoustic works. Katarina's string quartet Walking Away From... was awarded with the Karen Kieser Prize in Canadian Music in 2005. The quartet represented Canada at the 2006 International Rostrum of Composers in Paris.

The quartet is receiving a number of international broadcasts. This piece was performed by the Penderecki and Tokai String Quartet. Current commissions include two pieces for the Toronto based groups: the Israelievitch Duo and Toca Loca, also a piece for the QAT, an ensemble from Montreal.

### **CHRISTOPHER PIERCE, COMPOSER**

Born in Arizona in 1974, **Mr. Pierce** grew up in Phoenix studying classical guitar. His primary studies were with renowned guitarist Frank Koonce. Mr. Pierce began studying composition at Arizona State University, and later at the Peabody Conservatory and the Aspen Music Festival and School as a composition fellow. He is currently a Doctoral student at the University of Toronto under Gary Kulesha.

Mr. Pierce has been the recipient of many awards; most recently, in 2006 he was awarded the Karen Kieser Prize for his work Melody with Gesture, written for the National Arts Centre Young Composers Programme where it was premiered in Southam Hall by l'orchestre francophonie canadienne led by it's Music Director and Conductor Jean Philippe Tremblay. Other prominent awards include the Macht Orchestral Composition Competition, the Virginia Carty de-Lillo Prize for chamber music, and the P. Bruce Blair Award in Composition. He has also been honored in recent years with fellowships and Grants from the National Arts Centre (Ottawa), Peabody Conservatory, the Aspen Music Festival, and the Leonard Bernstein Fund.

His works have been performed by many notable Orchestras and Ensembles including the Arizona State University Symphony Orchestra, Aspen Academy Orchestra, Orchestre Francophonie Canadienne, to name a few. An advocate of working closely with performers to create new works, he has worked with many of the leading artists of his generation including soprano Kathryn Aaron, accordionist Ina Henning, guitarist Rob MacDonald and cellist Rebecca Turner. Among his recently completed works are Suite for Cello; Variations on Wondrous Love (2006) for New Zealand born cellist Rebecca Turner; Melody with Gesture (2006), for the National Arts Centre in Ottawa; On a Poem of Baudelaire, 'Je t'adore à l'égal de la voûte nocturne' (2005) from Les Fleurs du Mal for high voice, accordion, two violin and viola for Soprano Kathryn Aaron and Accordionist Ina Henning; Images, for String Quartet and Guitar: Evening (Red Tree) (2005) and Suite, for guitar (2004) for guitar virtuoso Rob MacDonald.

His work is performed frequently throughout the U.S., Canada, South America, Europe and most recently, New Zealand. For more information and upcoming performances visit [www.christopherwilliampierce.com](http://www.christopherwilliampierce.com).

### **ANDREW STANILAND, COMPOSER**

**Andrew Staniland** is a composer and new media performer whose music is performed and broadcast internationally. Recent commissions include works the virtuoso group Toca Loca, and the Toronto Symphony Orchestra. Andrew's music has been described as /"beautiful and terrifying"/ (New Yorker Magazine) and as a composer who /"will emerge as one of the most individual voices in this country"/ (National Arts Centre Press Release, November 2002). He holds a doctorate in composition from the University of Toronto, and has received numerous accolades, including top prizes in the SOCAN young composers competition, and the 2004 Karen Keiser Prize in Canadian Music. Staniland is currently Affiliate Composer with the Toronto Symphony Orchestra.

### **SARAH FRASER RAFF, VIOLIN**

Violinist **Sarah Fraser Raff** is on the Faculty of the Royal Conservatory of Music and has given Master classes for The Young Artists Performance Academy at Glenn Gould School. She holds a Masters of Music in Performance from The University of Toronto, and a Bachelor's degree in performance from the prestigious Toho Gakuen School of Music in Tokyo, Japan. She has also completed an Artist Diploma at the Glenn Gould School and has studied baroque performance in Lucca, Italy. She has studied and performed at the Banff Centre for the Arts, the Aspen Music Festival, and the Orford Arts Centre.

Her chamber music experience includes recitals, films and CD recordings, and TV and radio broadcasting in North America and in Japan. As an active freelancer she has played with the Toronto Symphony, Esprit Orchestra, the National Ballet of Canada orchestra, Arraymusic Ensemble, Kitchener-Waterloo Symphony, Sinfonia Toronto, Tapestry Opera, Opera Ontario, Toronto Operetta Theatre, Soundstreams Canada, Virtuosi di Toronto, the musical The Lion King, and The Producers. Sarah also has worked with Rod Stewart, Blue Rodeo, Diana Krall, K-OS, and Andrea Boccheli. She is also a member of CONTACT contemporary music ensemble.

Sarah is a former student of late Prof. Lorand Fenyves and Prof. Koichiro Harada, founding member of Tokyo Quartet in Japan, where she was raised from the age of four. Her sister Maya Fraser is also a violinist based in Tokyo, Japan.

### **REBECCA VAN DER POST, VIOLIN**

British violinist **Rebecca van der Post** studied with Pauline Scott at the Guildhall School in London and with Professor Igor Ozim and Karen Turpie in masterclasses at the Britten Pears School and Prussia Cove in the U.K, and at the Banff Centre in Canada with Herman Krebbers, Oliver Knussen, Paul Zukofsky, Gyorgy Kurtag and Tsuyoshi Tsutsumi. While based in London, she gave many recitals throughout the U.K, Germany (East and West), Luxembourg, Switzerland, France, Spain, Portugal and Colombia. Her Duo partners have included Sophia Rahman and Thomas Ades.

Rebecca gave the first performances of Peter Cowdrey's Concerto for Violin and Orchestra in the Purcell Room and Queen Elizabeth Hall, conducted by Thomas Ades. She later performed this work in a live televised performance at the Istanbul Festival. With her Piano Trio, she toured Puerto Rico and Venezuela and broadcast for Slovak Radio. As Principal Violin with the Ensemble di Quaderni Perugini (an Italian New Music ensemble) and with the Ensemble Corrente in London, she appeared frequently in Italy, the Slovak Republic, Switzerland and the U.K. with such artists as Jurg Wyttenbach and Siegfried Palm and gave performances for BBC Radio from the Belfast Sonorities and Aldeburgh Festivals.

Since moving to Toronto in 1999, Rebecca has performed with Autumn Leaf Theatre, Ensemble Noir (specializing in contemporary African Music), the Composers Ensemble and Sonora (free improvisation). She has collaborated with composer/choreographer Peter Chin and is a member of Arraymusic. CBC broadcasts include performances with Stephen Clarke, piano, the Composers' Quartet and Mark Adams, percussion. Rebecca recently appeared in Halifax as

Guest Concertmaster of Symphony Nova Scotia. Switzerland. She has participated in

### **ANNA REDEKOP, VIOLA**

A native of London, Ontario, **Anna** started studying violin at the age of 10. She took up viola in her teens at the suggestion of her teacher, Sandra Stark, and immediately developed a fondness for the instrument. She earned a Bachelor of Arts in French Language and Literature from the University of Western Ontario, at the same time studying privately with Ralph Aldrich. Ultimately, she decided to pursue music as a career.

Anna has studied with founding Juilliard String Quartet violinist Robert Koff in Boston, as well as at the Royal Conservatory of Music with Rennie Regehr and Steven Dann. She performs regularly as an orchestral and chamber musician with groups such as the National Ballet of Canada, Esprit Orchestra, Toronto Operetta Theatre and the Queen of Puddings Music Theatre.

She has also worked for the past five years as violist for the Shaw Festival, where she is a member of the String Quartet in Residence, the Blue Spruce String Quartet.

CBC broadcasts include numerous chamber and orchestral performances throughout Eastern and Central Canada. Anna has also performed and recorded with pop artists such as Jann Arden, Anne Murray, Sarah Brightman, Soul Decision, Bruce Cockburn, Sarah Slean, Tom Cochrane and Michael Bolton. She performed at the 2000 Juno Awards at Copps Coliseum, and has played on recordings for various film and television soundtracks.

Anna is also passionate about travelling and about introducing Classical Music to new audiences wherever they can be reached. Her teaching experience includes private instruction in Etobicoke as well as National and Inter-Provincial Music Camps in Ontario.

### **AMY LAING, CELLO**

Originally from Nanaimo, British Columbia, **Ms. Laing** earned her Bachelor of Music degree from the HARID Conservatory in Boca Raton Florida, and her Master of Music degree from the Cleveland Institute of Music, where she studied with Cleveland Orchestra principal cellist Stephen Geber. While living in Ohio, Amy was a member of several orchestras including the Cleveland Chamber symphony, the Akron and Canton Symphonies, and the Erie Philharmonic. She was active in the new music scene and performed chamber music concerts for the Aki festival at the Cleveland Museum of art, the New Music Associates series, and the Society of Composers 36th National Conference.

Ms. Laing has participated in various music festivals including The Spoleto Festival in Italy, Spoleto USA in Charleston SC, The National Orchestral Institute in Maryland, Northern Lights Music Festival in Mexico, The Banff Arts Festival, and most recently Musica Nel Chiostro in Tuscany Italy. She has also made recordings for Chandos (Spoleto Festival Orchestra), Naxos (Toronto Camerata), and CBC records (Shauna Rolston and Friends). Ms. Laing also co-wrote and performed in acting and cello show with actress Jessica Lowry entitled Rhapsody which they have performed in British Columbia. Ms. Laing has played in the National Academy Orchestra in Hamilton, the Oshawa-Durham Symphony, the Niagara Symphony, the Windsor Symphony, Sinfonia Toronto, The Toronto Philharmonia, the Toronto Camerata, Symphony Nova Scotia, and the Toronto



Symphony Orchestra. Ms. Laing is currently a freelance musician and teacher in the Toronto area and has recently joined the Madawaska String Quartet.

### 10:00 pm – LATE NIGHT BAND SETS WITH KANAKA

**Kanaka** is a Toronto-based quartet, featuring Scott Good (trombone and keyboards), Michael "Blitz" Kaler (bass), Michael Rosenthal (drums), and Andrew Staniland (guitar). For a relatively new group on the Toronto scene, Kanaka has made quite an impact. Since forming early in 2004 they've graced the stages of many Toronto clubs, most recently the Cameron and the Tranzac been the featured performers at a tribute to the departed jazz musician Sun Ra, and have taken part in Harbourfront's Canada Day celebrations and the annual Word on the Street festival in Queen's Park.

*Kanaka* is an instrumental group that mixes elements of jazz, free improvisation, pop and world music. Their fiery covers of Greek rembetika songs are audience favourites, as are their many originals, which range from highlife-inflected dance numbers to powerful rockers. But no matter what the style, the distinctive *Kanaka* groove never stops. (The band's name is bilingually appropriate: in Hawaiian, it is the word for "humanity," while in Arabic it refers to a safe-house where travelling Sufis can rest and meet other spiritual pilgrims.)

*Kanaka's* success and versatility can be attributed to its members' wide-ranging experiences. Everyone in the band is a confirmed music lifer, and they bring the benefits of their diversity to the band. Drummer Michael Rosenthal and bassist Michael Kaler both started out in the fertile Toronto punk rock scene of the mid-1980s, before branching out to other styles of music, including pop, metal, country and world music. Michael Rosenthal has played in such bands as Supergarage, Rhea's Obsession, and Sacrifice, among many others, while Michael Kaler has played with such groups as Ron Hawkins and the Rusty Nails, the Leisure Demons, Anodyne Necklace, and the Ugly Bug Band. From avant jazz to rock to folk, the two Michaels have played it all, and often together. You won't find a tighter rhythm section.

Trombonist Scott Good and guitarist Andrew Staniland are both noted composers of new music, affiliated with local collective Earshot! music, and doctoral students in composition at the University of Toronto. But they are by no means ivory tower academics: both are known for their fiery, emotional approach to playing, and both have solid reputations as improvising musicians as well, with such bands as Guh, the Woodchoppers Association, and Human Remains.

When you put all these influences together, what you get is strong, moving music that effortlessly hops genres. *Kanaka* is not afraid to take chances, and in concert they take the audience with them as they explore a wide range of musical styles.

You can contact *Kanaka* by email at [michaelkaler@hotmail.com](mailto:michaelkaler@hotmail.com) or telephone at 647-436-0260.

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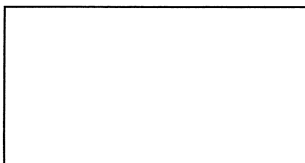
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